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An Arts Council
Exhibition

KEITH VAUGHAN

FOREWORD

Reflections on Owning a Vaughan

A PAINTING I have by Keith Vaughan is of a fishing village descending in tiers or terraces down a hillside, with the sea below it, and seen against the sun. It is painted almost in chiaroscuro and suggests experiences of sharp angular forms and things in two dimensions in nature from which abstract painting derives.

This is not a familiar Vaughan, although as soon as one sees it, one realizes that it falls well within the range of things he does. It is even rather a simple work for him, in that it is painted with the mastery and skill and simplicity which make a work immediately recognizable as an aesthetic object. On the top of the hill on the right hand side of the picture there is a white line indicating perhaps a row of houses, which has the effect in the painting of calligraphy, brush stroke on a Greek vase or a Chinese drawing which is exactly in the right place.

Most of his paintings lack this aesthetic immediacy; some may be less good, some better for that reason. It is in the landscapes without human figures that, I think, his charm is most obvious, and it is as authentically present in a picture little larger than a postage stamp as in the larger canvases.

Yet the real drama of Vaughan's paintings is (to me at all events) in his human figures. Alone of modern painters he has taken up and developed the themes of nudes in Cezanne's studies of bathers. These human beings remind us that we call branches 'limbs', and in the sunlight out of doors they often have the quality of displaced trees with the bark stripped off.

Whereas in Cézanne the flesh seems far less sensual than, say, in a painting of an apple, in Vaughan's paintings it has an almost magnetic—certainly metallic—attraction. At the same time it is colour and form that is beautiful in his figures, never the human subject itself. The flesh is sad and gray and greeny-bluish but through a metamorphosis of colour and form it attains to beauty beyond its fleshliness.

A few weeks ago I read in a *Times* notice that Keith Vaughan was a painter who has never attained the recognition he deserves, and I think this is the case. Perhaps it is partly so because, although his pictures are all recognizably by Vaughan, thinking of him one does not at once see in one's own mind any particular paintings which one considers his outstanding work. One sees qualities, colours, a manner, rather than any single picture. Whether this is a strength or weakness I do not know. But it would be easier to set his gifts in perspective if—as Graham Sutherland has done—he occasionally set himself tasks—portraits or subjects. Even if these were failures (as some of Sutherland's have been) they would provide points around which one could group his other work.

Stephen Spender

KEITH VAUGHAN. Born 1912 in Sussex. Educated at Christ's Hospital. Self-taught as a painter. First exhibited at the Lefevre Gallery in 1942. One-man shows in London, New York and Buenos Aires. Teaches at the Central School of Arts and Crafts, London. Works acquired by the Arts Council, British Council, Contemporary Art Society, Tate Gallery, the City Art Galleries of Leeds, Manchester and Wakefield, the Whitworth Art Gallery, Albright Museum, Buffalo, Toronto Art Gallery, Tel Aviv Museum, Wadsworth Athenaeum, Hertford, Connecticut and Auckland Museum. Executed large mural for the Festival of Britain in the Dome of Discovery. Has illustrated several books.

PAINTINGS

1 FISHERMEN AT MEVAGISSEY
Oil on canvas, 28 × 42 in.
Painted 1948

2 FIGURES IN GREEN AND ORANGE
Oil on millboard, 10½ × 14½ in.
Painted 1948

3 A MAN AND HIS HOUSE
Oil on canvas, 33 × 25 in.
Painted 1948

4 RECLINING NUDE
Oil on canvas, 34 × 47 in.
Painted 1950

5 RETURN OF THE PRODIGAL SON
Oil on canvas, 25 × 36 in.
Painted 1950

6 INTERIOR AT LOCMARIAQUER
Oil on canvas, 25 × 33 in.
Painted 1950

7 OCHRE BATHER
Oil on canvas, 36 × 28 in.
Painted 1951
Lent by P. Gimpel, Esq.

8 FISHERMEN AND BATHERS
Oil on canvas, 30 × 50 in.
Painted 1951

9 SEATED FIGURE
Oil on canvas, 30 × 22 in.
Painted 1951

10 NEAPOLITAN BATHERS
Oil on hardboard, 25 × 19 in.
Painted 1951
Lent by H. Williams, Esq.

11 LANDSCAPE WITH GREEN CHURCH
Oil on millboard, 23½ × 25 in.
Painted 1951

12 FINISTERRE GROUP OF FISHERMEN
Oil on canvas, 36 × 28 in.
Painted 1951
Lent by Nicholas Brown, Esq.

13 SUPPER AT WORPSWEDE
Oil on millboard, 28 × 36 in.
Painted 1951
Lent by E. Alport, Esq.

14 SEATED FIGURE
Oil on canvas, 36 × 28 in.
Painted 1951
Lent by P. Meyer, Esq.

15 BATHERS
Oil on canvas, 36 × 28 in.
Painted 1951
Lent by P. Gimpel, Esq.

16 COAST ABOVE BERWICK
Oil on cardboard, 15 × 17 in.
Painted 1952
Lent by Col. R. Henriques

17 MAN SHARPENING A SICKLE
Oil on millboard, 38 × 28 in.
Painted 1952
Lent by G. O. Higgins, Esq.

18 ST. ABBS, BERWICKSHIRE
Oil on cardboard, 15 × 16 in.
Painted 1952
Lent by Stephen Spender, Esq.

19 VILLAGE
Oil on canvas, 30 × 20 in.
Painted 1953
Lent by the Arts Council of Great Britain

20 BAR
Oil on canvas, 28 × 36 in.
Painted 1953

21 CHARRED TREES
Oil on canvas, 33 × 25 in.
Painted 1953

22 FRUIT-BEARING TREE
Oil on hardboard, 39 × 28 in.
Painted 1953
Lent by L. Michael, Esq.

23 ASSEMBLY OF FIGURES
Oil on canvas, 56 × 46 in.
Painted 1953
Lent by R. L. Banks, Esq.

24 ENTRANCE TO A VILLAGE
Oil on hardboard, 32 × 25 in.
Painted 1953
Lent by J. J. Caunt, Esq.

25 FIGURE GROUP AT CUMAE
Oil on canvas, 34½ × 32½ in.
Painted 1953
Lent by T. W. Paterson, Esq.

26 ASSEMBLY OF FIGURES
Oil on hardboard, 40 × 48 in.
Painted 1953
Lent by the Contemporary Art Society

27 VILLAGE IN IRELAND
Oil on hardboard, 32 × 43½ in.
Painted 1954
Lent by the Ministry of Works

28 MOON AND ROCKS ON BENGAIRN
Oil on hardboard, 14 × 16½ in.
Painted 1955
Lent by P. Meyer, Esq.

29 VILLAGE UNDER SNOW
Oil on canvas, 14 × 18 in.
Painted 1955
Lent by P. Meyer, Esq.

30 STILL LIFE GROUP
Oil on hardboard, 48 × 28 in.
Painted 1956

31 WINTER LANDSCAPE WITH FIGURES
Oil on hardboard, 38 × 28 in.
Painted 1956

GOUACHES & DRAWINGS

32 BUTCHER'S SHOP
Gouache, 9⅛ × 11⅛ in.
1950

33 FOUR DRAWINGS FOR 'THESEUS'
Pencil, 6⅜ × 7½; 3¼ × 4⅛; 3¼ × 4½; 4⅛ × 10⅜ in.
1950

34 THREE DRAWINGS FOR 'SEATED FIGURE'
Pen and ink, 6½ × 5½ in.
Pencil, 10⅛ × 7½; 5⅞ × 4½ in.
1951

35 DRAWING FOR 'LEAPING FIGURE'
Pencil, 5⅜ × 4⅜ in.
1951 *Lent by George Milman, Esq.*

36 FIGURES IN A BAR
Gouache, 5½ × 6½ in.
1952

37 COALMAN CARRYING A SACK
Gouache, 8½ × 6½ in.
1952

38 COALMAN CARRYING A SACK
Gouache, 9 × 7 in.
1952

39 JANUARY LANDSCAPE
Gouache, 5⅛ × 6⅛ in.
1952

40 NOVEMBER LANDSCAPE
Gouache, 5⅛ × 7½ in.
1952

41 FIGURE AND FLOWERING BRANCH
Gouache, 6⅞ × 5⅜ in.
1952

42 STUDY FOR 'ASSEMBLY OF FIGURES'
Gouache, 6⅛ × 5⅛ in.
1953

43 COALMAN CARRYING A SACK
Gouache, 17½ × 14 in.
1954

44 STUDY FOR 'THE EXPULSION'
Gouache, 14⅜ × 13 in.
1954

45 LANDSCAPE WITH SIGNALLING APPARATUS
Gouache, 6½ × 5⅛ in.
1954

46 ROOFS AND WINDOWS
Gouache, 11⅛ × 9⅛ in.
1954

47 LABOURER CARRYING A HOD
Gouache, 14 × 14⅜ in.
1954

48 BATHER HAULING IN A BOAT
Gouache, 6⅜ × 5½ in.
1954

49 FIGURE WITH OUTSTRETCHED ARM
Gouache, 8½ × 10⅛ in.
1954

50 FIGURE IN LANDSCAPE
Gouache, 11⅛ × 8⅜ in.
1954

51 FIGURES MOVING THROUGH A SEA MIST
Gouache, 5½ × 6⅜ in.
1954

52 TWO PASTORAL FIGURES
Gouache, 7½ × 7⅛ in.
1954

53 SHORE WITH BLACK PEBBLES
Gouache, 7 × 5½
1954

54 STUDY FOR 'THE DIVER' (3)
Gouache, 7 × 5½
1954

55 LABOURERS CLEARING TREES
Gouache, 7 × 5½
1954

THIS EXHIBITION, which follows similar exhibitions devoted to the work of Robert Medley, Ceri Richards and Claude Rogers, was assembled originally by the Hatton Gallery, King's College in the University of Durham, and has since been taken over by the Arts Council for an extended tour. Some of the pictures are for sale and details are obtainable from the Curator of the gallery where the exhibition is being shown or from the Art Department of the Arts Council, 4 St. James's Square.

The Arts Council is deeply grateful to the artist and to galleries and private collectors who have so generously lent for this exhibition. Acknowledgment must also be made to Mr. Stephen Spender for allowing his foreword to the catalogue of the exhibition at the Hatton Gallery to be reprinted.

A selection from the
exhibition held at the
Whitechapel Gallery
in March-April 1962

Keith Vaughan

Edinburgh
National Gallery of Modern Art
May 26-June 16 1962

Bradford
City Art Gallery
June 23-July 14 1962

Southampton Art Gallery
July 21-August 11 1962

Birmingham
City Art Gallery
August 18-September 8 1962

Organized by
the Arts Council of Great
Britain for showing
outside London

Works marked with an asterisk are illustrated in the catalogue of the Whitechapel Gallery exhibition, 1962. Numbers in brackets are the catalogue numbers of the same exhibition.

1942-6 Drawings

Pages from a sketch book

1 (6) Canto I 1943*
Indian ink, gouache and crayon on paper 11x8 in.
Lent by Lord Gowrie

2 (8) Talking Stones 1943
Ink, gouache and crayon on paper 11x8 in.
Lent by the artist

3 (12) Seligheit III 1944
Indian ink, gouache and crayon on paper 11x8 in.
Lent by the artist

4 (15) Prometheus 1946
Indian ink, gouache and crayon on paper 12x13 in.
Lent by the artist

Army Drawings

5 (29) Barrack Room: Sleep II 1943
Indian ink and crayon on paper 22x17 in.
Lent by Thurston Dart

6 (35) Waiting Room 1943
Indian ink, gouache and crayon on paper 11x14 in.
Lent by Dr W. M. Keynes

1942-6 Gouaches

7 (42) Lovers II 1946
Ink, gouache and crayon on paper 11x13½ in.
Lent by John Balston

8 (59) Man Lost in a Landscape 1946
Gouache, ink and crayon on paper 22x17 in.
Lent by the artist

9 (61) Gardeners 1946
Gouache, ink and varnish on paper 10x14 in.
Lent by the artist

10 (65) Man with Shears I 1946*
Gouache, ink and crayon on paper 15x12 in.
Lent by the artist

11 (66) Labourers Lighting a Cigarette 1946*
Gouache, ink and crayon on paper 21x16½ in.
Collection: The Arts Council of Great Britain

1946-7 Oil Paintings

12 (71) Head with Raised Arm 1947
Oil on canvas 16x13 in.
Lent anonymously

13 (77) Water, Trees and Figures 1948
Oil on canvas 25x33 in.
Lent by the artist

14 (79) The Raft 1948*
Oil on cardboard 22x30 in.
Lent by Mrs Hubert Somervell

15 (85) Seated Figure with Cup of Tea 1948
Oil on canvas 20x16 in.
Lent by Peter Cochrane

1949 Oil Paintings

16 (101) Interior with Nude Figures 1949*
Oil on canvas 28x36 in.
Lent by the artist

1950 Oil Paintings

17 (104) Return of the Prodigal Son 1950*
Oil on canvas 25x36 in.
Lent by the artist

1951 Oil Paintings

18 (124) Leaping Figure 1951*
Oil on canvas 36x28 in.
Lent by the Trustees of the Tate Gallery

19 (132) Nude Study 1951
Oil on board. 16x14½ in.
Lent by the artist

1952-3 Oil Paintings

20 (138) Roman Baths 1952*
Oil on canvas. 35x40 in.
Lent by Mrs Jocelyn Franklin

21 (139) Figure Group at Cumae 1952*
Oil on canvas. 33x35 in.
Lent by Mrs G. R. Strauss

22 (149) Farm Buildings at Night 1953
Oil on board. 20x14 in.
Lent by M. R. D. Foot

1952-3 Gouaches

23 (154) Las Meninas 1952
Gouache, indian ink and crayon on paper. 12x10 in.
Lent by the artist

1955 Oil Paintings

24 (175) Village under Snow
Oil on canvas. 14x18 in.
Lent by Peter Meyer

1956 Oil Paintings

25 (186) September 1956
Oil on board. 48x60 in.
Lent by the Arts Council of Great Britain

26 (190) Lazarus II 1956*
Oil on board. 44x32 in.
Lent by Christ Church, Oxford

27 (194) Vertical Tree Forms 1956*
Oil on canvas. 36x28 in.
Lent by Leicester Museums and Art Gallery

1957 Oil Paintings

28 (198) Fourth Assembly of Figures 1957
Oil on canvas. 45x48 in.
Lent by Nottingham City Art Gallery

29 (199) Landscape: Berkshire 1957*
Oil on canvas. 20x25 in.
Lent by Huddersfield Art Gallery

30 (202) Farm in Sussex 1957
Oil on board. 31x68 in.
Lent by the artist

31 (203) Two Figures in Sequence 1957
Oil on canvas. 45x50 in.
Lent by John E. Milne

1958-9 Oil Paintings

32 (228) Iowa Farm 1959*
Oil on board. 16x16 in.
Lent by The Viscount Bury

33 (233) Landscape in Missouri 1959
Oil on canvas. 24x25 in.
Lent by Mrs Penelope Allen

34 (237) Bather 1959
Oil on canvas. 50x35 in.
Lent by Dr P. Woodcock

35 (238) Group of Bathers 1959
Oil on board. 12x12 in.
Lent by Derek Hill

1958-9 Gouaches

36 (250) Figure against a Stone Wall 1959
Gouache, ink and crayon on paper. 16x17 in.
Lent by John Sisson

1960 Oil Paintings

37 (254) Standing Figure 1960
Oil on canvas. 48x36 in.
Lent by the Contemporary Art Society

38 (256) Voyage to Delos 1960*
Oil on canvas. 36x40 in.
Lent by the British Council

1960 Charcoal Drawings

39 (278) Figure with Raised Arm 1960*
Charcoal. 25x23 in.
Lent by A. T. Langdon-Down

40 (280) Figure 1960
Charcoal. 27x23 in.
Lent by Raymond Leppard

1961-2 Oil Paintings

41 (284) Rocky Landscape 1962
Oil on canvas. 17x16 in.
Lent by the artist

42 (285) Landscape with Figure 1961
Oil on canvas. 48x36 in.
Lent by the artist

43 (290) Rotherhithe 1961
Oil on canvas. 36x48 in.
Lent by the Trustees of the Tate Gallery

44 (291) Bather: August 4th 1961*
Oil on canvas. 40x36 in.
Lent by the Trustees of the Tate Gallery

45 (293) Morvah 1961
Oil on canvas. 36x40 in.
Lent by the artist

46 (295) Three Figures 1961
Oil on board. 17x16 in.
Lent by Dr Ronald Lande

47 (296) Figure with Outstretched Arms 1961
Oil on board. 17x16 in.
Lent by John Speed

48 (297) White Roding 1961
Oil on cardboard. 17x16 in.
Lent by A. T. Langdon-Down

49 (305) Group of Figures 1962
Oil on canvas. 40x36 in.
Lent by the artist

1961 Oil Pastels

50 (307) 29th June—Figure 1961
Oil pastel. 18x11 in.
Lent anonymously

51 (308) 22nd June—Figure 1961
Oil pastel. 19½x14 in.
Lent by Professor Rodewald

52 (311) 24th June—Untitled 1961
Oil pastel. 20x15 in.
Lent by Dr J. R. Webster

53 (319) 21st June—Figure 1961
Oil pastel. 19½x14½ in.
Lent anonymously